



Be(lie)ve

NOW THEN.

A MAGAZINE FOR SHEFFIELD. MATTHEW RYAN SHARP. PAUL KINGSNORTH. EXPLOSIONS IN THE SKY. ISSUE 17. FREE.

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NOW THEN
AN OPUS CREATION

NOW THEN.

ISSUE 17.

AUGUST 2009.

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- TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC, TRADE AND LOCAL POLITICS.
- TO CULTIVATE AND EMPOWER COMMUNITY CHOICE, VOICE AND RESPONSIBILITY.

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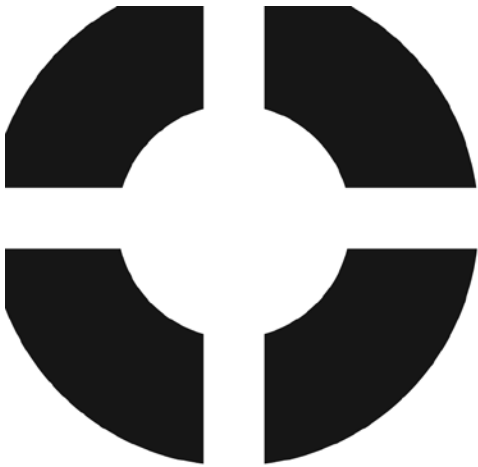
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facebook: search for 'riverside live'



A café that is not-for-profit yet is a huge success - doesn't that shatter all capitalist principles? Fusion Café is packed out every lunchtime, serving tasty and ethically sourced food at a bafflingly reasonable price. And to top it all, it even has a social conscious, offering work placements to students from the local Freeman College. I had to find out more.

The manager of the café, Melvin, first got involved with the Freeman College as a catering tutor a few years ago. The Freeman College welcomes students with what is described as "developmental delay" between the ages of 16 and 25. Many of the students have autistic spectrum disorders. The college is named after Arnold Freeman, a social philanthropist from Crookes who encouraged local people to do better for themselves.

Freeman College is part of the Ruskin Mill Educational Trust, which is based on a holistic student-centred approach for young people "who fall between the cracks of mainstream provision". The Ruskin Mill Education Trust currently has three colleges, the only urban one being the Sheffield-based Freeman College. Students still get out of the city though, working at the woodland craft site at Ecclesall Woods or at the farm in Eyam.

But back to the café. It's the first commercial venture of the Freeman College and any profit goes back into the Ruskin Mill Educational Trust. Situated in the newly-restored Butchers Works, a grade II listed building, the café gives a relaxed yet bright feeling with high ceilings, natural light and brass plated features.

Melvin describes Fusion as a "gastro-café" - all of the chefs have a background in restaurant fine dining and it stands out from your average lunchtime sandwich joint. They serve organic, home-made food and by making all the dishes themselves (including the croissants!) they can serve organic food at an affordable price. They try to source locally as far as possible and actively seek direct trade links with suppliers. This is particularly intriguing in the case of their coffee, "biodynamically" grown and supplied direct from the producers in Colombia.

For the students offered placements at the café, it's a really positive opportunity to experience a real-life work situation combined with the support of the college and the staff of the café. As Melvin put it, "the students get to experience exactly how it would be on a job." One particular student, who Melvin has known since he started at the Freeman College, has been at the café since January. Melvin described how positive the student's progress has been, both in his professionalism and his increased confidence.

There are more reasons to keep an eye on the Butchers Works. Just through the café is the Academy of Makers gallery. The Academy of Makers, another part of the Freeman College, is a workspace for designers, makers and craftspeople. It currently has eight or nine workshops for self-employed designers - bow makers, jewellery makers - all with a focus on metal work. One of the requirements as a maker is to offer a work placement once a week to a student at the college.

The Freeman College has their End of Year Show at the Butchers Works until 24th August. Some of the makers and designers run courses that are open to the public. To top it all, the Butchers Works will soon be home to "the top organic bakery in the North". The Ruskin Mill Educational Trust has been in consultation with one of Britain's top organic bakers, Andrew Whitley, and has plans to open a retail bakery to the public in the next couple of months.

academyofmakers.co.uk
sites.google.com/site/fusionorganic

KAT COUSINS.

PHOTO - JERRY LAMPTON.CO.UK

LOCALCHECK.

SAT 8TH AUG - THIS EVENT IS 18+
FREELAND
+ ADAM FREELAND DJ SET

SUN 30TH AUG - THE GIG CARTEL PRESENTS...
A FLOCK OF SEAGULLS

SAT 1TH SEP - PLUG SOUNDCLASH PRESENTS...
JACK & THE BEANSTALKS
SHOT DEAD + GOODNIGHT ANITA + BLINDSHOT

THUR 10TH SEP -THE GIG CARTEL PRESENTS...
JON ALLEN

FRI 11TH SEP -THE GIG CARTEL PRESENTS...
THE MEN THEY COULDN'T HANG
DEAD LIKE HARRY

SAT 12TH SEP
WE HAVE BAND

SAT 19TH SEP -THE GIG CARTEL PRESENTS...
IMELDA MAY

WED 23RD SEP
SLOW CLUB

THUR 24TH SEP
MUMFORD AND SONS

FRI 25TH SEP
SIMIAN MOBILE DISCO
YOUNG FATHERS

SAT 3RD OCT
ZERO 7

WED 7TH OCT
GENERAL FIASCO

FRI 9TH OCT -THE GIG CARTEL PRESENTS...
KATE WALSH

SAT 10TH OCT
VOLCANOES
LEFT AJAR + GREEN BALL FLYERS + THE HOPE EXPLOSION

FRI 23RD OCT
INDIGO GIRLS

SAT 14TH NOV -THE GIG CARTEL PRESENTS...
SCOTT MATTHEWS

TUE 17TH NOV -THE GIG CARTEL PRESENTS...
ALABAMA 3

FRI 4TH DEC -THE GIG CARTEL PRESENTS...
LEGEND...A TRIBUTE TO BOB MARLEY
CLUB REGGAE

FRI 11TH DEC -THE GIG CARTEL PRESENTS...
AYNSLEY LISTER BAND

SAT 12TH DEC -THE GIG CARTEL PRESENTS...
HAWKWIND

WED 16TH DEC -THE GIG CARTEL PRESENTS...
THE SAW DOCTORS

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IDEOLOGY
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"I SEE TREES OF GREEN, RED ROSES TOO..."

When singing about a wonderful world, Louis Armstrong probably pictured some lovely open spaces. Chances are those spaces would not have been as nature made them, but tended and cared for, places that people helped make beautiful.

Green space left to its own devices gets all Darwinian. Fast forward and it looks like sinewy Japanese Knotweed demons battling European nettle spears, cheered on by crisp bags perched on fly-tipped rubble. In a couple of hundred years it would be all sorted out, leaving us with dark, dank woods containing gingerbread housing developments for witches and cross-dressing wolves.

To keep things a bit more civilised and child friendly, the council has launched a policy on what will happen to the parks, playgrounds and other open spaces in Sheffield over the next 20 years. There is now a final round of informing and consultation to dot the i's before it comes into action. One concern to be sorted out is the poor state of many smaller green spaces, like the patch of mud and dandelions at the end of the road that serves as a big, flat bin or the playground performing a re-enactment of Apocalypse Now.

A lot of the strategy is about increasing "community involvement". The council want to get local people involved because it's democratic, empowering, innovative... and cheap.

Some might prefer to lock themselves away in their own high-hedged gardens weekend after weekend, polishing every petal on the hydrangea before hooking up Tesla coils on the flowerbed to electroshock the neighbour's cat.

The alternative is going out to look after the local bit of open space. From the Fishponds Action Group to the Wadley and Loxley Commoners, friends groups are springing up across the city - mucking in, carting around manure, clearing away the weeds and getting stuck into mounds of dirt in a way not usually encouraged in polite society. The end effect of the fun and graft is the sort of place it's a pleasure to chill out in, where people can sit quietly and contemplate the wildlife, snuggle romantically among the red roses, share a bit of green tranquillity.

Friends groups hold a lot of sway with the council at the moment, winning the battle to stop parks being built on, getting cash for playgrounds and generally getting their voice heard. It's about a bit of ownership rather than just looking to others to look after the land. Not quite undoing the theft of the commons, but not a bad start. In the new strategy these groups will get more help, training and biscuits.

One of the bits of training being offered is around biodiversity. In plain English, this is making parks, woods and ponds welcoming for rare native animals. Across Sheffield this needs more work as development, pollution and invaders chase off the local occupants. Organisations like the Sheffield Wildlife Trust work so that great crested newts can bed down on a nice bit of slime mold, lulled to sleep by the chuntering of passing earwigs without fear of going extinct by morning. Volunteers will be trained in the dark arts of recording this flora and fauna so places of sanctuary can be identified and encouraged.

Another thing being encouraged is food growing. Community gardens and joint allotments will be funded, so people can share handy tips on growing something other than runner beans, because despite getting three tonnes per square metre, no-one likes them apart from your gran. One group heavily involved is GrowSheffield. Their Abundance project is in full swing at the moment, with fruit trees on public and private land all over Sheffield being harvested. Apricots, pears, apples and plums are being picked, pickled, juiced, jammed and munched. The council is supporting some of their endeavours, but GrowSheffield want a city of free food, with urban orchards showering our parks with fruit, vegetables lining every back yard. This is the city as one big allotment, supplying whoever wants and needs.

All this would be so much hard labour if it wasn't for the benefits. In a high-hedged world, green and open spaces provide a place for people to come together. For those retired from work and family they become somewhere to have a chat and a laugh; for kids to escape dusty desks and cramped consoles in an avalanche of arms, legs and noise; for everyone to find a place where they can grow something out of muck and have it as their own.

The 20-year strategy will let that happen, but making it happen is up to us. As Louis might have sung: "We plant trees of green, red roses too, I see them bloom for me and you, And I think to myself, what a wonderful world."

Join in looking after your local green spaces at tinyurl.com/sheffriends, greenestate.org.uk and wildsheffield.com.

Take part in the Abundance harvest or learn about growing fruit and veg at growsheffield.com.

Comment on the Council's Green and Open Spaces Strategy at tinyurl.com/sccgoss

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COUNCIL AXE.

GREEN SPACE IN SHEFFIELD.

PAGE SEVEN.



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"FEBRUARY 2005 WAS THE LAST TIME I SLEPT IN A BED. I SLEEP ON THE NIGHT BUS IF I HAVE A BUS PASS, IN THE PARK, A PHONE BOX..." WORDS FROM TAMBA, 21, AN ASYLUM SEEKER FROM LIBERIA, AND SLEEPING ROUGH IN THE UK. BEING HOMELESS. IT CAN BE VERY DIFFICULT FOR ANYONE. YET TAMBA HASN'T EVEN GOT THE OPTION OF GOING TO A HOMELESS SHELTER - BECAUSE OF HIS IMMIGRATION STATUS. TAMBA'S STORY IS PART OF "STILL HUMAN STILL HERE", AN EXHIBITION AND CAMPAIGN TO HIGHLIGHT THE INJUSTICE OF THIS ENFORCED DESTITUTION.

Agencies supporting destitute people seeking sanctuary (asylum seekers) say the situation is reaching a crisis point. The charity ASSIST was formed to support the increasing number of people in this situation in Sheffield. I spoke to their Chair, Robert Spooner, and a volunteer, Samuel. As well as being a great photographer and poet, Samuel is also an asylum seeker.

When the support Samuel was receiving was withdrawn, he had the following options: a) somehow return to his country of origin, where he believes his life is in danger; b) work illegally, and therefore risk being caught and sent back; c) become destitute and hide from the State. Fortunately for Samuel, he was supported by ASSIST, and as a result has a place to stay and has made a fresh claim on his asylum case.

ASSIST relies on public support. The small amounts of emergency cash given for people to survive on is funded entirely by public donations. They also coordinate accommodation (got a spare room? You could offer temporary accommodation), run an emergency night shelter and a regular "drop-in", among other activities.

There isn't room here to describe the complexity of the issue. I really recommend finding out more - the Still Human Still Here short video (www.stillhuman.org) is a good start.

If further reasons were needed to take action, how about all the people seeking sanctuary who are made destitute, then later granted refugee status when an appeal succeeds? Or that this destitution is not even an effective policy for the Government, as it hasn't resulted in lots of people returning to their country of origin. For me, it's just a fundamentally inhumane way to treat other human beings. Find out more, and decide for yourself.

RESOURCES.

REFUGEE ACTION
refugee-action.org.uk

"UNDERGROUND LIVES"
pafras.org.uk/documents/UNDERGROUNDLIVES.pdf

ASSIST are grateful for donations (including bike parts!) and support through volunteering (fundraising, befriending, and more...) assistsheffield.org.uk ;

See photos from the Still Human Still Here exhibition by searching on the Guardian website.

Samuel's petition:
gopetition.com/online/22858.html

Assist
SHEFFIELD

INTERESTING FACTS.

- It is very difficult for asylum seekers to get a lawyer for their case, particularly for appeals, due to cuts in legal aid funding from the Legal Services Commission.

- "Refused asylum seekers" are not all the same. Some do not have any protection needs in the UK, and should return. However there are many others who legitimately cannot leave, often for reasons which even the Government recognises (e.g., being "stateless", or from a country without a viable route to return home, as too dangerous to travel)

- In 2007, nearly half of all refused asylum seekers were from Zimbabwe, Iran, Iraq, Sudan, Afghanistan, Somalia, the Democratic Republic of Congo and Eritrea.

- Asylum seekers have "no recourse to public funds."

- Asylum seekers do not have the right to work.

- The UK Borders Agency does not monitor what happens to asylum seekers who are returned.

AND NOW POSITIVE NEWS!

from Myra Davis, a volunteer with ASSIST.

"Vulnerable young woman faces deportation to Burundi" - that was the grim headline just recently. But this is about good news, and at the moment this same woman is starting a new life in the South of England with her husband. Annociate suffered greatly in her own country before she fled to the UK. Once here she was refused, made destitute, arrested, detained, deported once, refused entry and sent back to UK, then very nearly deported a second time. But with the help of her solicitor, her MP, her church, her teachers and her many friends in Sheffield, she was able to present a fresh claim which has been accepted. May her future life be safe and happy.

STOP PRESS.

Claude Ndeh and family have been granted Indefinite Leave to Remain! This family from Cameroon were nearly deported earlier in the year, but the campaign for their right to stay stopped the deportation and brought them back to Sheffield. Many people in Sheffield will have met Claude and been moved by the story of his suffering for the rights of others in Cameroon and his extraordinary fight for the safety of his family. Congratulations to Claude and Majolie and their campaign team.

KAT COUSINS.

SANCTUARY.

ALL ABOUT ASYLUM SEEKER SUPPORT INITIATIVE SHORT TERM (ASSIST).

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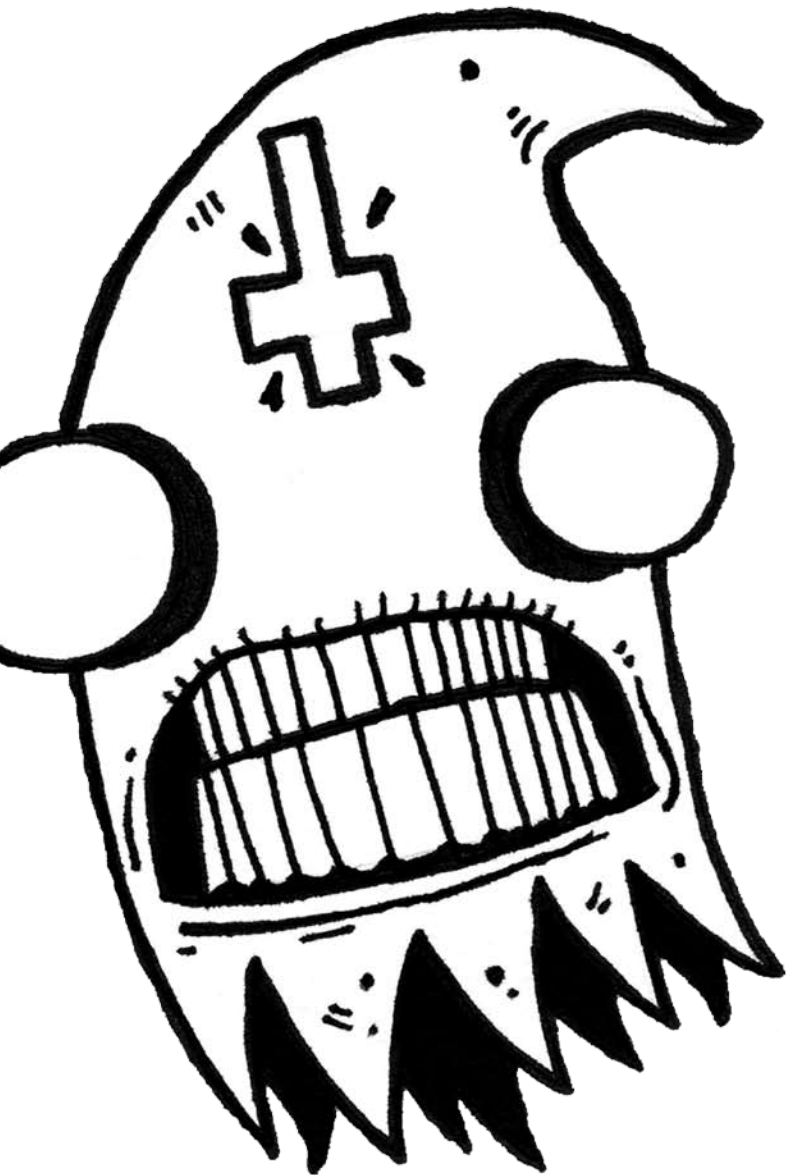
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MEMORIES IN SEPIA.

I didn't even hear them coming. My basket, snatched right out of my fingers, was the first thing I knew of it. The sickening smash as their bumper tossed it into the air made me shriek. I covered my ears, I don't know why. A blast of whump whump whump filtered through my gloves as their music died away; my ears throbbed as if trying to copy the sound.

I stood in the road, left alone with the agony in my wrist. I didn't know what happened to me, just a blur of motion, colour and noise. It took a long while, I think, before I realised how close I had come to being killed like a rabbit or a bird, the ones you see at the roadside, all fur or feather and nothing else.

Do you know what that's like?

It's easy to say I'm past my sell-by date. Tell me I've had a good innings; tell me I must know my time's short. I do know. I think about it regular. But when faced with your own mortality, realising how easily you're snuffed out....I'm not ready. I thought I was. I'm not.

I stood in the middle of the crossing, white lines leading away in either direction. My basket's tartan sides were torn open like....like I could have been. Shopping sprawled across the road. Fresh fruit mashed into the tarmac. A tin had rolled into the furthest gutter, beans I think, not that it matters.

I stared down at the white lines, completely blank in my head. It's funny how the brain works, when it works at all, but all I could think was:

"There's black lines between the white ones. Every white line has a black one on either side."

It's silly, but that's what I was thinking. Strange how you never notice something like that.

Another car stopped, a young woman I think, and she tried to help me out of the road. I know I struggled and fought her at first. She tried to take me across the road and I wouldn't go. There was something...something about the beacons. The way they flashed so regularly on their stripy poles, like laughter in lights. I knew stepping between them would be the end of me, I just knew it. I think I told her that as we turned back. I think I did but hope I didn't.

She left me at the kerb, huddled in my skirts like a crippled pigeon, to clear the road. My body felt like it wanted rid of something and it was trying to shake it out of me in a fever. I couldn't tell you when the shaking had started but it wouldn't stop. I know when the weeping started though, right there and then. I cried and cried like I did as a girl when I skinned a knee, grabbing at my wrist to stop the ache. I think I rocked.

I refused every offer of help given to me. My pride was knocked enough. Although, as I walked the extra half an hour's route to the subway, my arm wrapped in a sleeve like the walking wounded, I cursed my own stubbornness. Every inch of my body ached, even more than usual. The shaking had stopped but threatened to come back whenever I thought too much. I rested a lot as I walked. I probably flinched as cars sped by, but don't tell anyone.

I finally found myself on a familiar stretch of pavement; a returning trench soldier limping home, determined to reach his loved ones after an age at war. Only I had no one to return to. No one would sit me down, press a hot cup of tea into my good hand and slap my back with hearty congratulations for my bravery. As I had for what felt like an age, I would have to do it myself. I wished once more that I had taken the young woman's offer of help. Had I asked her, she could have brought me home, helped me over the formidable step, sat me down on the sagging, lumpy settee. Instead, I stood at the end of my shabby garden's path and realised that I had lived in this place for most of my life and no longer knew any of the faces that blinked at me day to day, as if amazed that I was still breathing. I had known them all once, but things change, as they say, and now the street that was once mine was nothing but a row of twitching curtains.

CRAIG HALLAM.

BROTHER.

The days of heat-haze road tar
gassing up the low bright air like water
when we lay cheek-to-street
and looked sideways into the desert-shiver
mirage
soaking up the lovely scorch like lizards.
Does it seem true to you also, brother
that the summers are no longer so hot
and that they feel now like
nothing more than ribbons at our ankles
trying to drag us back through
the calendar
into the rattling, shimmering years
of our childhood?

MARTHA SPRACKLAND.

First published by Cadaverine Magazine www.thecadaverine.com

YORKSHIRE.

A word in my family
That made perfect sense. The hard
Reality and the salty taste
Of sea air hitting Whitby coast;
Counting stairs,
While holding fish and chips that stain
The headlines;
Not even celebrity back chat
Could talk their way out of
Ketchup and vinegar.

We were immigrants from the North.
Double agents in London,
Chatting revolution, drinking ale
In bistro bars.

Not beaten;
But regrouping
Against her banner,
We held
Onto the battle lines she drew
Between the traders of money
And things.

It was all hot air from the start.

My mum tells this story every year,
I was born on the 11th of June, 1987,
The day Thatcher was reelected,
And the nurse asked if I were a Margaret,
And I wasn't.

And that has made all the difference.

JOE KRISS.

WORDLIFE.

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

McDONALD'S LAUNCH ONLINE BURGER



FAST FOOD WILL BECOME EVEN FASTER FROM THIS AUTUMN WHEN MCDONALD'S LAUNCHES THE WORLD'S FIRST ONLINE BURGER.

The Mega Bite will consist of a 100 per cent Aberdeen Angus beef patty, streaky bacon and two slices of cheese with peppers, and will be downloadable in under 20 seconds on computers with a broadband internet connection.

From September, customers will be able to choose the sandwich from a drop-down menu on the McDonald's website. They will also be able to edit their selection before confirming their purchase, allowing the option of various savoury add-ons such as iFries and the Apple Mac Turnover.

A dial-up version of the burger will be available for consumers with older software. A trial version of the Mega Bite was emailed to a test group of around 1,000 regular fast food consumers with largely positive results.

"It's a great sandwich," said Stewart Hales, a participant in the study. "In fact, it's possibly even better than the in-restaurant ones. Downloading my own burger at home keeps them moist, whereas in the store they can be a bit dry from sitting on the side for so long."

"The iFries were just as cold as the in-store version though," he added.

McDonald's says the aim of the Mega Bite is to remove a long-standing inconvenience inherent in convenience food: having to physically go out and buy it.

"Our customers tell us that a visit to McDonald's is always a great experience," said Alison Kettle, head of the company's UK marketing team. "But understandably they'd also love to enjoy our delicious menu without having to get out of their chair, put some trousers on, leave the house and then stand in line for anything up to 45 seconds waiting for their order."

"Well, now there's no need for any of that. With the Mega Bite, ordering your favourite McDonald's meal is as easy as, say, toggling between YouTube and Twitter."

Ms Kettle added that McDonald's next goal will be to lighten the burden of chewing and swallowing, something its development team is working on with a part-digested chicken sub that it hopes to roll out in early 2011.

MAN DRINKING BOTTLE OF WHISKEY JUST THOUGHT HE'D CALL TO SAY 'HI'

THAT GUY YOU WENT OUT WITH A COUPLE OF YEARS AGO IS JUST WONDERING HOW THINGS ARE GOING WITH YOU, YOUR ANSWERPHONE HAS REVEALED.

"Oh, hey," said a slurring Peter Hobson into your machine at around midnight on Friday. "How's it going? It's been ages, so I just thought I'd call for a catch up."

Your 18-month long relationship with Hobson ended in 2006. You met again a couple of times after you broke things off, but contact between you dwindled in spite of your efforts to maintain a friendship with him alongside your busy job and new boyfriend.

"Things are going pretty well for me," reported Hobson, 30, the sound of ice cubes sloshing in a glass faintly audible in the background. "Still in the same job, but I should be getting promoted soon. So that's good."

"I guess you're out with mates," he added. "I'm just having a quiet one, but that's cool, because things are generally pretty busy here." A near-empty bottle could then be heard clunking down on a table.

For the next three minutes Hobson reported, with unconvincing optimism, news of the correspondence course in Sociology he had begun, as well as his travel plans for the coming year. He repeatedly expressed a keenness to hear about what you've been up to.

He also haltingly enquired about how things are with James.

After a protracted silence punctuated only by the sound of late night TV, Hobson rung off, claiming he was "pretty sure the doorbell just went," but before doing so he once again said he hoped things were well with you and that you should give him a call some time.

"Look, I just wanted to say I -," he concluded, just as your machine cut him off.

THE BRITISH NATIONAL PARTY'S RECENT SUCCESS IN JUNE'S EUROPEAN ELECTIONS HAS PROVED TO BE A CAUSE FOR CONCERN FOR A NUMBER OF PEOPLE IN SHEFFIELD AND THE SURROUNDING AREA, MORE SO BECAUSE OF THEIR SPECIFIC VICTORY IN THE YORKSHIRE AND HUMBER CONSTITUENCY.

The effect of this threat appearing closer to home than was perhaps previously the case has led many to recognise the importance of finding solutions to genuine local grievances that potentially contribute to growth in BNP support. A recent meeting held at Victoria Hall in the city centre represented this desire for community activism, with the beginnings of a new grass roots campaign to counter the regional influence of the BNP.

Not really sure what to expect, I turned up at Victoria Hall with a vague sense of needing to do something while simultaneously being devoid of any idea of what to do, generally being the kind of person who is content to sit at the pub and comment wisely on society's afflictions without ever actively looking to change things. The turnout was better than I expected, a promising base on which to build momentum for a future campaign. The meeting was organised as a joint venture by trade unionists from Unite the Union and the Sheffield branch of the Public and Commercial Services Union (PCS) for the Department for Work and Pensions (DWP). It featured two speakers before hopefully allowing for general contributions from all present, encouraging a collective process to determine the nature of the response to the BNP.

The speakers were representatives from the PCS in the DWP and Notts Stop the BNP, a working class anti-fascist organisation aiming to effectively mobilise community activism in the Nottinghamshire area. They both spoke eloquently about existing efforts to oppose the BNP and about possible directions for this campaign. However, it was apparent from the start that the intended purpose of the meeting was to encourage the participation of everyone present, in line with the professed democratic nature of the meeting. Though opinions expressed were varied, reflecting the range of attendees, including regular activists and people provoked into action by the recent election results, there were a number of key, recurring elements. Among these were the need to be democratically driven, to avoid dividing community response and the importance of addressing genuine concerns that have been neglected by mainstream politicians, contributing to voters' perceived need to look elsewhere for options.

This appeared to be a central objective of the campaign and one that potentially differs from others currently on-going. A number of existing anti-fascist organisations were invited to this meeting but declined to attend. This may be due to a common view that we should detach politics from anti-fascist campaigns. While there was debate about the extent to which the campaign should be politicised, and there was by no means political consensus among all those who attended, it did seem to be accepted that telling people the BNP is bad, with no reference to political issues affecting them, is proving ineffective. What is needed is to go into the communities where these problems are rife and help address these genuine concerns that people have.

It seems this is going to be the direction this campaign moves in, with many plans discussed to go into communities and hold meetings in areas where social issues such as poor housing and job cuts are currently being ignored. However, as it was the first meeting, these plans were still at the formative and imprecise stage and, due to the political diversity of those involved, it is not yet clear what those responses to community grievances will be. The next meeting is planned to be more practical in shaping future actions, including making signs and placards, identifying key areas for leafleting and holding future meetings. It is hoped that by this stage the campaign will have gained significant momentum. Additional plans were discussed to arrange transport to take protestors down to the BNP's annual Red, White and Blue festival on 15th August.

It is encouraging to see events such as this meeting as evidence of the existence of grass-roots activism and a desire to shape the communities we live in during a period of seemingly increasing political apathy. Democratic participation shouldn't just be about voting for parties you know little about every once in a while. As has been mentioned in this magazine many times before, there are many opportunities to affect things around you, especially on a local level. If you're concerned about what's going on, get involved.

Contact max.munday@yahoo.co.uk to get on the mailing list and keep updated.

BEN STEVENSON.

THE BNP.

AN ANTI-BNP MEETING.

PAGE THIRTEEN.

OUR SURVEYS SAID YOU WOULDN'T BELIEVE WHAT YOU ARE WATCHING...



PAUL KINGSNORTH IS THE AUTHOR OF THE SEMINAL ONE NO, MANY YESES, A JOURNEY TO THE HEART OF THE GLOBAL RESISTANCE MOVEMENT. THIS BOOK CHARTS THE GROWTH OF GROUPS FROM BRAZIL TO THE US, FROM MEXICO TO SOUTH AFRICA. IT IS A PHENOMENALLY WELL-RESEARCHED PIECE OF WRITING THAT EMPOWERS ANYONE WHO GETS THEIR HANDS ON IT. IT'S A PLEASURE TO BE ABLE TO ASK THE MAN HIMSELF FOR A FEW WISE WORDS.

NT: PAUL, WHAT GOT YOU STARTED WRITING AND IN PARTICULAR ON THE TOPIC OF GLOBALISATION?

PK: I've written things since I was as young as I can remember: poems, stories, diaries. I loved doing it from an early age. At university I was politicised by the road protest movement, having always been environmentally-minded, so writing about these issues seemed natural. The issue of globalisation as a focus flowed from that: you can't write about the human impact on the non-human world without writing about the human economy, which is the cause of the destruction. What I found was that the economic model we are running destroyed not only the natural world, but human cultures too.

NT HOW LONG DID IT TAKE TO COMPLETE YOUR RESEARCH FOR ONE NO, MANY YESES?

PK: I spent about six months travelling and a further nine or ten months writing when I got home.

NT: TELL US A LITTLE ABOUT YOUR VIEW OF THE CURRENT GLOBAL ECONOMY AND HOW IT AFFECTS US SHEFFIELDERS?

PK: The global economy is a machine which needs to be constantly fed and which cannot survive unless it is constantly growing. This is the key thing to understand. It is inherently unstable because it demands constant growth, constant increases in production and consumption in a world which is finite. It can only end in disaster if we don't retool it radically. We can see its impacts around us every day: from superstores crushing small shops out of existence to debt-laden households; from unemployment to environmental degradation. Ultimately, we can see it in climate change, the greatest threat to human civilisation since it began.

NT: OF THE MOVEMENTS, GROUPS OR CAUSES YOU MENTION IN YOUR FIRST BOOK, WHICH ONE STICKS IN YOUR MIND THE MOST?

PK: Probably the Zapatistas in Mexico. They're a radical armed guerrilla movement with a difference. They have their own solutions for their own problems and they don't think any model can be generalised for the world as a whole. They exhort people to stand up against the machine, but also to think for themselves about what the alternatives are.

NT: HAVING RECENTLY WATCHED REV BILLY AND THE CHURCH OF STOP SHOPPING IN A LONDON MALL THIS JUNE, I WONDERED WHETHER YOU THOUGHT THIS METHOD OF PREACHING/CULTURE JAMMING WOULD BE EFFECTIVE IN THE UK?

PK: I know the Reverend and I think he's a superstar. He's very American in his persona, but his message is infectious and international. Again, like the Zapatistas, he's trying to help people think for themselves and resist the propaganda of the global machine. He's also very funny, while a lot of political activism is very dour and puritanical. I'd like to see a homegrown version of his church. There's not enough of this kind of culture jamming going on in the UK.

NT: MANY BRITISH PEOPLE FEEL THAT THE WORLD IS TIED UP IN ITS WAYS, THAT MASSIVE GLOBAL CHANGE IS UNLIKELY AND THAT, PARTICULARLY IN OVERLY CORPORATE LANDSCAPES LIKE BRITAIN AND THE US, CHANGE IS EVEN MORE OF AN IMPOSSIBILITY. WHAT IS YOUR RESPONSE TO THIS?

PK: As individuals, we are not going to bring down capitalism. Even if we get together in a huge global movement - which indeed people have done - we are not going to do that. But I have come to the conclusion that capitalism is bringing itself down and that our task is to prepare for the aftermath, to keep explaining to people how unfair, destructive and insane this system is, to learn skills for a climate-changed world and to think as if this system was ending, which I believe it is. We also need to keep questioning all of our own assumptions and avoid rigid ideologies.

NT: IN ONE NO, MANY YESES YOU NARROW THE CONCERNS OF THE GROUPS YOU ENCOUNTER DOWN TO QUESTIONS OF POWER AND RESOURCE DISTRIBUTION. FOR THE BENEFIT OF OUR READERS, CAN YOU EXPLAIN THE STEPS YOU SUGGEST TO APPROACHING A SOLUTION TO THIS PROBLEM?

PK: I suppose that one of the points I was making was that what unites the various movements all over the world against the impacts of globalisation is their sense of powerlessness: they don't have control over what happens to them - not just political control, but economic control too. They may have a vote every few years but that means little if they feel that the economic and cultural underpinnings of their society are not in their hands. This is what globalisation does: it removes peoples' agency from them and in return it gives them shopping. A solution, to me, comes from taking that power back. Sometimes that is easier than it sounds, especially if you start from the bottom up.

NT: GIVE US 5 WAYS TO EMPOWER YOURSELF AS AN INDIVIDUAL OR COMMUNITY IN BRITAIN.

1. Don't shop in supermarkets. Cut up your loyalty cards.
2. Try and keep your money in your local community by supporting local businesses and community groups.
3. Get involved: in local politics, in local campaigns. Organise a street party; start a campaign; break the cycle of indifference; empower yourself and others.
4. Grow your own food.
5. Find others who think like you and link up. You'll be surprised how many of you there are.

NT: TELL US ABOUT YOUR NEW BOOK, REAL ENGLAND: THE BATTLE AGAINST THE BLAND.

PK: Where ONMY looked at globalisation's impacts worldwide, Real England focuses on how the global economy is destroying community, culture and character in my own country and what we might do about it. I spent nine months travelling around the country meeting people and communities who are fighting back against the homogenising power of the global economy. England virtually invented capitalism and exported it to much of the world. It has come back to bite us in a big way, but there is a kind of quiet, very English resistance movement out there which I wanted to highlight.

NT: WHAT ARE YOU WORKING ON AT THE MOMENT OR IN THE NEAR FUTURE? WE HEAR RUMOURS OF A DARK MOUNTAIN?

PK: I'm launching a new project this month, which I have created in collaboration with a former Sheffielder, Dougald Hine, who now lives in London. We're trying to create a new literary and artistic movement for an age of global destruction. We call it the Dark Mountain Project. We think climate change and the ecological crisis in general is going to turn civilisation on its head this century, and we don't think anyone has really faced up to the scale of what is going to happen. We are trying to get writers to do just that, and we're looking for collaborators. You can read more at dark-mountain.net. It's going to be exciting!

**JAMES LOCK
speaking to
PAUL KINGSNORTH.**

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BASICS, PLEASE. WHAT STARTED YOU DRAWING?

Well, I imagine I started drawing like most artists did - as a kid. When a person is young they are extremely creative and are encouraged by their peers and parents to be that way. However, as one gets older it generally becomes less accepted to "draw pictures" and your peers/parents/spouse pressure you in to starting being a grown up. I suppose that creativity has never left me and I don't see it ever leaving me. The drive and passion to create and exhibit my work is encoded in my DNA. For me, it is the closest thing to salvation. Some people go to church on Sunday to get their dosage of God for the week, but personally I don't need that. I go into my studio for 4-6 hours a night and that is where I exorcise my demons. That's my God.

CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Every new piece starts with a mental spark or idea and then I conceptualise it with a series of sketches. Sometimes these sketches end up being a really detailed framework for the final piece and other times they are real rough and only understandable by me. From there I will choose the substrate, either a handmade, deep-cradle wood panel or watercolour paper. After my material is chosen, I just follow the steps of priming, transferring the sketch, blocking in colour, distress, sand paint, distress more, sand more, final painting, final line work and clear coat. Generally I know as soon as I transfer the sketch if the process is going to go smoothly or if it is going to be a struggle. Sometimes final pieces don't come as easy as the idea does.

WHERE DO YOU GET YOUR INSPIRATION FROM?

All over. I observe everything. I will watch and study how people dress, talk and interact with each other. I really love seeing shitty parents interact with their children because you can tell that these people (who never should have been parents in the first place) are just creating a monster and damaging these kids mentally and emotionally. Realistically, all my paintings tackle the idea of being a mental or emotional wreck. I also will get inspired by simple things like colour schemes, song lyrics or just a visually interesting character/scenario that I think would make an interesting piece. Currently, I am getting really inspired by the colours and people of the 1930s. Photos and décor from the Depression are fueling my work right now, which is ironic given the economic state now.

TOOLS - WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

I use a pretty basic set of materials. As far as acrylic paint goes, I use Americana or Folk Art. I use flat brushes for my acrylic/mixed media pieces and rounds for my watercolour. I also use paint pens for my final line work on the mixed media pieces and for the watercolour pieces I use Uni-ball Vision pens in various tip sizes.

WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

Music is a huge influence on my work and I own around 700 or 800 CDs so the creativity is always plentiful. I will get in moods for specific music depending on the piece I am working on or vice versa. Sometimes the painting dictates what music I am listening to. I also really enjoy print making, specifically linoleum block printing. Once I get caught up on the work I need to create for my upcoming shows I really want to experiment more with the whole print making process.

HOW DO YOU SPEND YOUR DAYS?

I generally wake up about 9am and walk my 2 pugs and get them all set up for the day. After I get the pugs fed and happy I will go out into the garage and cut up some wood or assemble panels until about 11am until I head off to work. I work as a graphic designer for a suburban Chicago newspaper during the day until 8.30, get home around 9.15, spend some time with my lady and pugs before they head to bed. Once the family goes to sleep I will generally spend 4-6 hours a night painting during the week. I work my second job on the weekends during the summer months. Sometimes I sleep or eat.

OUT OF YOUR RECENT WORK, WHICH PIECE HAVE YOU ENJOYED MAKING THE MOST?

I am working on this new body of work that has collaged, wheat pasted backgrounds with my characters painted over the top. All the collage material directly relates to the character or the situation that the character is in and that is really a fun process to do. Every time I finish one of these new pieces it seems to be my favourite. I guess I enjoy that because it is a new process for me but I also just enjoy the basics of watercolour. Watercolour painting for me is a very simple, enjoyable process. The acrylic/mixed media stuff takes a bit more labour since I have only been working with acrylics for a few years.

HOW HAS YOUR ART EVOLVED OVER TIME?

My work is in constant evolution I think. I always feel like I need to push myself further and explore the boundaries of my characters and their personality. I am really trying to add lots of details and humanistic qualities to each character while still trying to maintain my overall recognisable style. I want the viewer to look at some of the pieces and characters and be like: "You know, I actually know a guy that looks like that!" or "I totally went to school with that dude!" I really want my style as well as my characters to be recognisable instantly as well as being something anyone can relate to. However, I never want to get stale so that is where the evolution comes in.

HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

I think art goes in trends and the art that is popular and selling all fits within the same criteria and framework. Right now, I think the cute, whimsical girl painted in a soft, pastel colour scheme is what's "in" so I am kinda screwed. Once the really ugly dudes with too many teeth for their face get popular I'll be set and raking in the cash!

WHAT ARE YOU CURRENTLY WORKING ON?

Oh man, lots of stuff. (Takes deep breath) I am finishing up the work for my 2-man show on May 2nd with my friend Toby Stanger at Revolution Tattoo & Art Gallery, working on 4 paintings that are going to be at C.A.V.E. Gallery in early June, getting started/finishing the work for the 3-man show I am a part of with my friend Project Defonate and Bil Betsovic. Along with all this stuff, I am also doing the poster for the last Dead To Fall & Carnivale show that will be here in Chicago, preparing the work for my solo show this November at Hot Pop Gallery, helping plan my wedding and I got about 50 pages of my book put together (out next October).

I already have 2 major exhibitions solidified for 2010 with 2 more that are 90% set. Oh yeah, I have 2 resin figures and a couple plush projects in the works as well, but they are in the infancy stages (exhales). I think the one thing I won't be working on for the next 2 years is sleep.

ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM YOUR ART? DO YOU FIND IT IMPORTANT?

I never got into art to make money and I don't think anyone should. For me it was more of a need and desire I have always had to make and exhibit my work. It always feels good when someone wants to own something of mine but I never want to rely on it in order to keep my lights on. That's the reason I have 2 jobs. I do sell some work and I love that feeling but I never want to have the stress of "oh shit, I only sold 2 paintings at this show...my car is gonna get repossessed!" I think if you want to make money with art, you have to put it everywhere and on everything but then you run the risk of becoming stale real fast. Create because you love to create, not because you love money.

WHAT DO YOU DISLIKE IN ART?

Ego. I hate when people act like what they are doing is saving the world and they are the greatest, most original painter out there. At the end of the day, we are making goofy shit from out of our heads, period.

WHAT MAKES YOU SMILE IN ART?

I dig an extremely strong work ethic and quality work that is well assembled.

GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

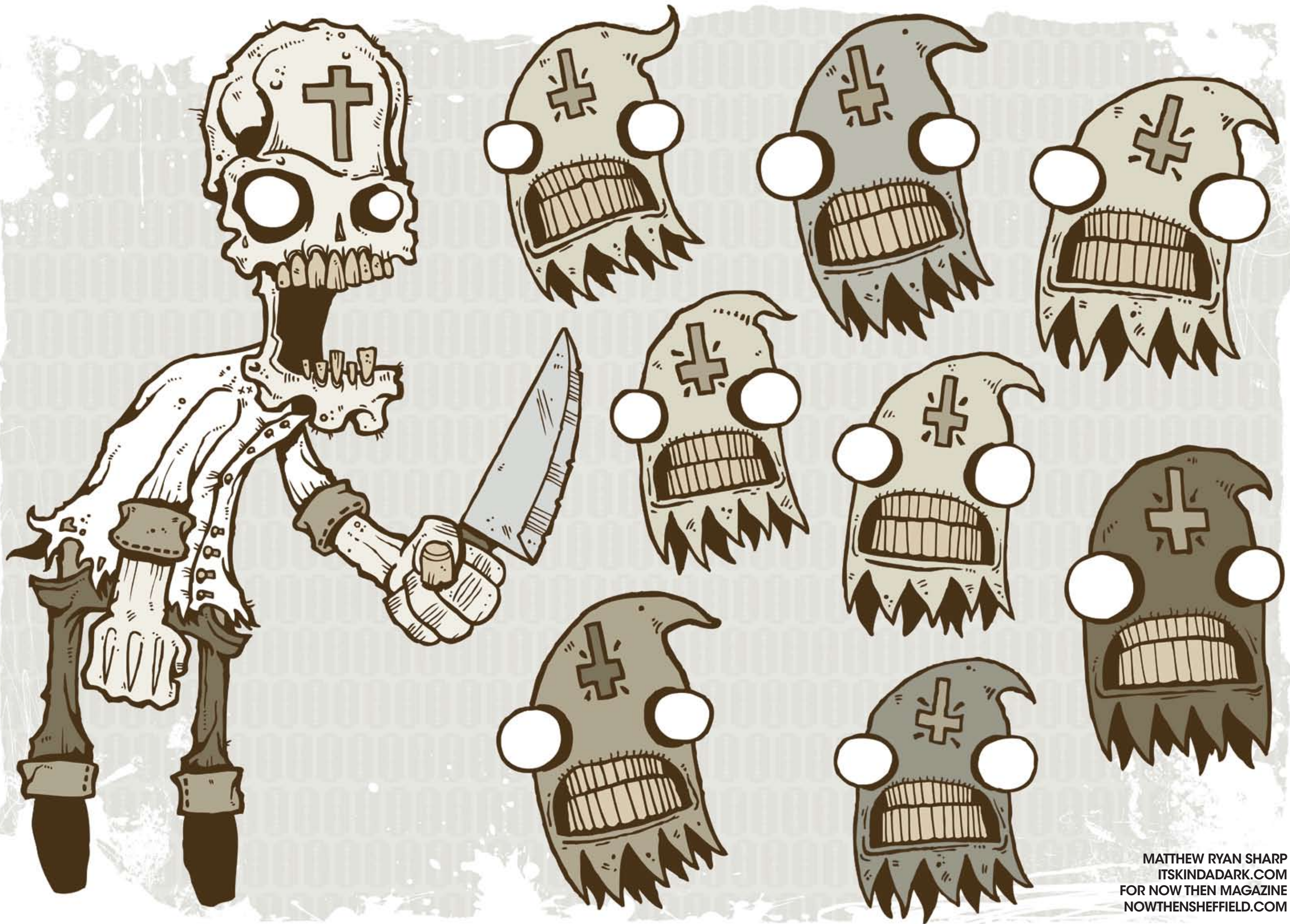
Nope. Learning from my errors makes me a better person in the end.

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MATT JONES
speaking to
MATTHEW RYAN SHARP.

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GLADE. 16TH-19TH JULY.

To say that the crowd at Glade are up for it would be an understatement. Sprung from its Glastonbury roots and now in its sixth year, the festival took place at a new site near Winchester, promising to be 'Louder, Later, Longer'. The Matterley Bowl delivered on all three counts, its natural seclusion from residents letting the tunes rotate until 6am at a couple of stages and start up again by midday.

This year the digital playground offered even more variety of sound in the form of a few new tents and stages. Boom Town was packed to the brim with class acts from the worlds of dub, dubstep, breaks, hip hop, IDM and drum & bass and hosted some of the best sets of the weekend from Venetian Snare, Hudson Mohawke, Reso, Milanese, Kid606 and Channel One Soundsystem.

Arcadia was one of the strangest new additions, a kind of apocalyptic surround sound stage with the DJ booth mounted in the middle of a circle of Funktion One speakers and fire-breathing pyrotechnic trees. Though sometimes horribly cheesy (breakbeat isn't really my scene), the sound from the middle was perfect and the atmosphere was completely buzzing at night.

The standard breakcore/gabba tomfoolery of Overkill saw sets from Shitmat, Ebola, Scotch Egg, iTAL tEK, Jerome Hill, special guest DMX Krew and Sheffield's own Squire of Gothos, who put on an hour of LFO-heavy grimestep-bassline in the respectable slot of 8pm on Sunday. With a series of upcoming festival slots at home and abroad and some completely obscene tunes under their belt, it won't be long before the little and large duo are more than just a Sheffield phenomenon. Don't test the team!

Elsewhere I saw some incredible techno sets from the likes of Dave Clarke, Carl Craig, Juan Atkins and Adam Beyer on the Vapor stage, the biggest capacity tent that was packed most evenings until closing at 6am. The inSpiral chill out tent (formerly IDSpiral) also played some pretty out-there ambient, electronica and hip hop until the small hours.

Acts on the main Glade stage were hit and miss. Femi Kuti played some feel-good afrobeat with a full brass section and dancers on Friday evening, a high point that was barely touched on by the rest of the stage's acts. Underworld drew a big crowd on the last night but seemed not to appeal to the youngsters (of which there were more this year), while Squarepusher's new set with a live drummer was intense but was stunted by too much bass soloing and not enough old tunes.

Well worth a mention is the grand selection of food and miscellaneous stalls at Glade. Falafel - check. Stuffed vine leaves - check. Gourmet burgers - check. Every exotic tea under the sun - check.

Yes, it did rain. Yes, we did get wet. No, it didn't stop the fun. No, there's nowhere near enough space on this page to big it up as much as it deserves. Go next year if you like your beats hard and pretty much non-stop.

SAM.

SOUND.

WHAT'S GOOD IN MUSIC THIS MONTH.

PAGE THIRTY-THREE.

TUESDAY CLUB BBQ.

18TH JULY
@UNION.

IT'S THAT TIME OF THE YEAR AGAIN. UNLIKE AT SO MANY OF THIS YEAR'S OUTDOOR EVENTS, THE SUN WAS OUT AND THE AFTERNOON SESSION IN THE INTERVAL AND BAR ONE GARDENS SAW HUGE AMOUNTS OF PEOPLE TURN UP FOR THE FUN. IT WAS A GREAT ATMOSPHERE TO SPEND THE AFTERNOON IN: BEER, CHIPS, BURGERS AND A LARGE LASHING OF BEATS TO LAP UP THE SUN TO.

As usual, the lineup read like a who's who of drum and bass and urban music, with names such as Goldie, Friction, Break, Evil Nine and Youngsta drawing crowds with the promise of quality and notoriety. There are only a handful of nights in Sheffield that boast the resources to get all these names on one roster and, unsurprisingly, the Fusion and Foundry was packed from opening time until the lights came up.

The night kicked off with Youngsta, who played a brilliantly tight and fresh assortment of dubstep.

He is really one of the best DJs in dubstep, standing head and shoulders above others who lack the mixing ability to truly inspire and generally seem to rely on rewinds and anthems to win over crowds. It was a shame that he played so early, since he was one of the highlights of the night.

Another worthy of mention is Break, who stole the show with his final set in the main room. It was intense, pounding and had me bouncing around with a look of glee on my face. I had to wait longer than planned to see him due to a fire alarm going off and the club being temporarily evacuated, but it was worth the wait. Break remains one of the most exciting DJs in drum and bass. In conclusion - good music, good crowds, good times...nice one TTC!

SEAN ADAMS.

HERE WE GO MAGIC.

8TH JULY.
@HARLEY.

JULY IN SHEFFIELD IS USUALLY MIDWINTER FOR THE CITY'S SMALL VENUES, AND THE TRUSTY/THIRSTY STUDES HAVE LONG SINCE SCATTERED WHEN HYPED NEW YORKERS HERE WE GO MAGIC ROCK UP AT THE HARLEY. THE SLIGHTLY SCRUFFY, PHOTOGENIC BAND AMBLE UP TO THE PLATE AND GET DOWN TO BIZ, TRANSFORMED FROM MAINMAN LUKE TEMPLE'S INITIAL ONE-MAN STUDIO OUTFIT INTO A SIX-HEADED MALE-FEMALE BEAST.

Journos and bloggers have been quick to pounce on Paul Simon as an easy reference point for the layered lo-fi strumming and afrobeat-inflected rhythms on HWGM's recent self-titled LP. Live, things are pretty different. Tracks build lazily through swirling effects-drenched keyboards into riffing, dropping tight to gorgeous sunny psych vocal interludes reminiscent of Black Mountain's folkier bits. The audience should be cocooned in this comfort blanket of sound, but the volume's a bit much for the sparsely populated venue. After a couple of numbers one or two delicate souls start feeling the ear pain and the band complain that the drums are feeding back.

Luckily HWGM are far too on-it to piss tonight's crowd off with a few techy niggles, which get quickly stomped out. Harmonised vocals and walls of drone guitar are locked down by syncopated beats from big guy Peter Hale and the loping basslines of Jennifer Turner, who shakes up the well-soiled indie wet-dream stereotype of the girl bassist with a series of rock-out moves. Temple sets down his axe and joins keyboard player Kristin Lieberman to gleefully add looped handclaps to a surprisingly rump-shaking mix before the whole band wig out in dream-like fashion with an awesome rendition of 'Fangela'. Pre-conceptions are blown out of the water by the sight and sound of people enjoying reinventing themselves as a live act. The now-grooving punters loudly demand (and get) an encore. Good times after all.

ALEX TURNER.

FEED YOUR HEAD. PART TWO.

5TH JULY.
@CREMORNE.

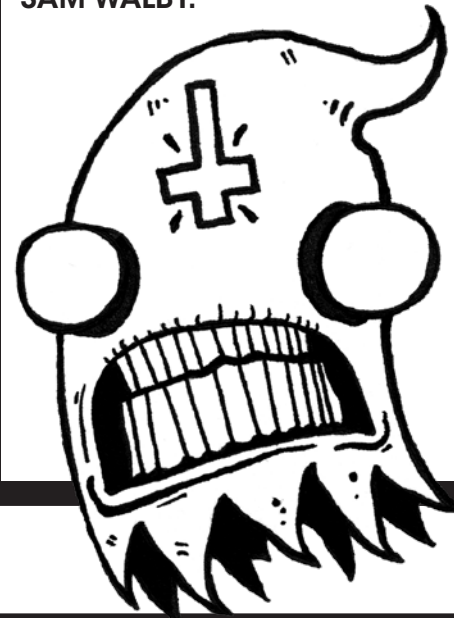
PART OF SHARROW FRINGE FESTIVAL, FEED YOUR HEAD WAS PUT ON AS A COME-DOWN TO THE FESTIVAL PROPER THE DAY BEFORE AND SHOWCASED SOME FINE BLUES AND FOLK TALENT IN THE FORM OF SAM BROWSE, RICHARD KITSON, ANDY DUXFIELD AND JOHN FAIRHURST.

Kicking off proceedings, Sam Browse picked his way through delicate, if slightly samey, folk tunes echoing John Martyn and Davey Graham, before Richard Kitson made an impact on growing crowds with his distinctly northern take on the blues.

John Fairhurst is a bluesman with a difference. Signed to Manchester's Humble Soul label, the Wigan-born singer-songwriter twists blues, bluegrass and folk into the melting pot, along with a generous pinch of Eastern influences. A dab hand in an open guitar tuning as well as standard, John thrashed his way through tunes like 'Obnox Stomp' with ferocity and intent, bashing out an electrifying set of gritty slides and intriguing chords, all backed by a tight drummer. The ingredients alone are unremarkable, but the result is astounding.

Andy Duxfield was predictably on form, winding up a weekend of music, dancing and (patchy) sunshine with tunes of almost super-human dexterity.

SAM WALBY.



MUSIC IN THE GARDENS.

4TH JULY.
@BOTANICAL GARDENS.

MUSIC IN THE GARDENS IS A SUCCESSION OF CHARITY CONCERTS ORGANISED BY THE ROTARY CLUB OF SHEFFIELD, FOR THE PAST THREE YEARS HELD IN THE MAJESTIC VICTORIAN SURROUNDINGS OF THE BOTANICAL GARDENS.

Staged over four evenings, the concerts covered family friendly genres from big band to jazz to classical. It was the classical concert that I attended and it was a pleasant surprise. The sound had been set up remarkably well, with a Funktion One Soundsystem projecting the music crisply through the gardens, and the programme was unexpectedly interesting.

Sheffield is one of the biggest cities in Britain to lack a professional orchestra, but tonight the Sheffield Philharmonic were tightly rehearsed and for the most part sounded as if they could be. Conductor Ewa Stusinska took the orchestra dynamically through favourites by Wagner and a delicate rendition of Grieg's Peer Gynt. However, the highlight for this reviewer was their performance of Rachmaninov's Symphonic Dances, a unique piece for the Russian stalwart, strewn with unnerving discordances and challenging experiments with instrumental tone. The orchestra ended with a sequence of pieces aimed at the tiring young elements of the crowd, including the theme from Pirates of the Caribbean, which weren't really to my taste but, considering the quality of earlier performances, they could easily be forgiven.

Don't miss the opportunity next year. There's not many places where you can hear beautiful music in a dramatic location for less than half what you'd pay to see the Hallé at the City Hall. And it's all for charity!

BEN DOREY.

ACOUSTIC LADYLAND & KILL THE CAPTAINS & 7BT.

19TH JUNE.
@SHAKESPEARE.

ARRIVING LATE AT THE SHAKESPEARE TONIGHT I ONLY HEAR THE LAST STRAINS OF 7 BLACK TENTACLES THROUGH THE WINDOW. NOT ENOUGH FOR A REVIEW, BUT A BAND TO KEEP AN EAR ON BASED ON PREVIOUS EXPERIENCE AND ONE BOUND TO BE ENJOYED AT SHAMBALA LATER THIS YEAR.

Kill the Captains on next. Something about their sound reminds me of a mellower At The Drive-In (RIP). Their strength lies in the interplay between the various musical elements - intertwining guitars combine with a hypnotic rhythm section to produce a rocky yet slightly psychedelic sound. Well worth checking out.

It's packed tonight for the main act, the acclaimed Acoustic Ladyland. The last time I saw this band was in the incongruous surroundings of the Polish Catholic Centre as part of the Sheffield Jazz program.

A packed and sweaty top room of a pub feels far more apt for such an energetic and explosive band. They validate this by bursting straight to life from the moment they hit the stage. Playing material from their forthcoming album *Living with a Tiger*, rock and metal infused grooves are propelled along by Seb Rochford's complex, powerful drumming. This provides a great canvas for Pete Wareham's raucous but amazingly adept sax playing - lyrical and flowing one minute, angular and squalling the next. But even with such amazing individual talent on display, it's notable how these musicians work together to create such a cohesive, multi-faceted sound.

They leave the stage tonight with the crowd baying for more. Jazz just for retirees in polo necks? Think again.

ED WOOLLEY.

SOUND.



CLUBROOT.

MYSPACE.COM/CLUBROOT

THIS ISN'T A BRAND NEW ALBUM BUT IT'S SO DAMN GOOD THAT I COULDN'T RESIST WRITING ABOUT IT.

Countless bloggers have compared this stunning debut to Burial, but while Clubroot's use of spacey garage vocals immediately smacks of Will Bevan, similarities to the otherworldly Geiom and 2-stepper Synkro are probably closer to the mark. The rhythmic variety and percussive scope of this album far exceeds Burial's best efforts, even after first listen.

Each track unravels and evolves through crackling ambience and reverb-laden percussion to deeper-than-deep sub tones and soaring pads. Echoes of Shackleton and Appleblim are here too and, while the general atmosphere of these ten tracks is quite samey and not in itself particularly original, I challenge any fan of the aforementioned artists not to get sucked in by its twilight vibes.

In case you hadn't realised from the comparisons I'm making, this is armchair dub, not dancefloor dub.

This isn't to say that the beats aren't driving or that they wouldn't go down well in a club setting, but simply that the level of intrigue crammed into Clubroot demands and deserves undivided attention, ideally in a darkened room equipped with ample bass capabilities.

'Talisman' is possibly the best offering here, rising out of a primordial swamp of loose LFO and pitched vocals before crashing into a rolling 2-step beat that - dare I say it - would make Burial jealous. Close competitors include the melodic 'Lucid Dream' and closer 'Serendipity Dub', a slowburning lesson in the beauty of simplicity.

Clubroot isn't perfect; parts of it drag slightly and it's easy to drift off into absentmindedness unless in the right frame of mind. For a debut, though, it's a glittering promise of future bass-heavy glories and a welcome reminder that not all dubstep has to go WAH-WAH-W-W-W-WAH-WAH.

SAM WALBY.



JÓNSI AND ALEX. RICEBOYSLEEPS.

RICEBOYSLEEPS.COM

RICE BOY SLEEPS IS THE DEBUT ALBUM FROM A DUO CONSISTING OF SIGUR RÓS VOCALIST JONSI BIRGISSON AND HIS BOYFRIEND ALEX SOMERS, INITIALLY DEvised AS AN ARTISTIC PROJECT FOCUSING ON GALLERY INSTALLATIONS WITH MUSIC. THANKFULLY FOR THE GENERAL PUBLIC, THE MUSICAL SIDE OF THE PROJECT HAS BLOSSOMED OUTSIDE THE GALLERY WALLS INTO A FULL LENGTH AMBIENT ALBUM. MADE UP OF NINE EXTENDED TRACKS, THE ALBUM IS NOT SOMETHING YOU CAN DIP INTO, BUT IF YOU IMMERSE YOURSELF IN THE WHOLE THING YOU MIGHT FIND YOURSELF AMPLY REWARDED.

Made up entirely of acoustic instrumental and vocal samples recorded in Iceland and then manipulated almost beyond recognition in the studio, Riceboy Sleeps is in a sense one piece, gently heaving as it breathes music organically through a subtle background of analogue crackle.

Each track is more a change in the road than a new journey, gradually tensing up and then relieving the pressure in that euphoric catharsis that Sigur Rós listeners will be familiar with. In fact, Sigur Rós listeners will feel a lot of this album is familiar...

There is no aping of any of the aforementioned band's tracks on this record but Birgisson makes use of the same cadences, movements and moods that some will feel have already been exhausted by his work with the band. Technically well executed and touchingly beautiful, this album is worth several listens, but ambient music is concerned with creating moods, and Riceboy Sleeps seems to stick with one throughout. This is not necessarily a bad thing, but after a few outings all but the most blissfully uncynical may feel a little queasy from the sweetness of this record.

BEN DOREY.



THE LAST ELECTRO-ACOUSTIC SPACE JAZZ AND PERCUSSION ENSEMBLE.

SUMMER SUITE.
STONESTHROW.COM/MADLIB

THE LAST ELECTRO-ACOUSTIC SPACE JAZZ AND PERCUSSION ENSEMBLE IS ONE OF AROUND 215,347 PSEUDONYMS OF MADLIB, A ONE MAN MUSIC MACHINE WHO REDEFINES THE WORD 'PROLIFIC'.

As the name implies, this fictional band are a hodge-podge of sounds that aren't usually uttered under the same breath. Summer Suite is basically a massive 40-minute jam originally released as a limited CD-R that encompasses bass, brass, woodwind, piano, Rhodes, sitar, guitar, synths and all manner of percussive whistles, guiros, gongs, rattles, shakers and bongos.

If it sounds a bit cluttered, that's because it is. A couple of sections, like the samba percussion breakdown near the middle, are great fun and help herald new movements in the piece, but ultimately the best bits are the spacey, visceral hip hop grooves near the 30 minute mark. I just wish he'd gone a bit easier on the extended jazz flute solos...

In conclusion - good, but not great. If you want a consistently glorious jazz record by Madlib then buy Yesterday's Universe by Yesterday's New Quintet. It's like Summer Suite but with less noodling.

LAMBERTUS PRENT.



BRACKLES.

LHC / SUTORITÃ FAITÃ.
MYSPACE.COM/BRACKLES

THE HOURS I SPEND WADING THROUGH AN ENDLESS STREAM OF TRACKS FROM PAINFUL SKREAM/ BENGAL IMPERSONATORS SEEMS TO INCREASE EVERY MONTH. ARTISTS LIKE BRACKLES ACT AS A REMINDER THAT THERE ARE RELATIVELY UNKNOWN PRODUCERS IN THIS SCENE WITH MORE SKILLS UNDER THEIR BELT THAN A CHEAP WOBBLE.

This is Brackles' debut release on forward-thinking Planet Mu, a label more than qualified to house a release from a Rinse FM and FWD club night regular. Both tracks utilise a keen understanding of low frequency movement and UK funky percussion to create something refreshingly unique.

'LHC' has justifiably received strong support from Oneman, Mary Anne Hobbs and Ben UFO, while 'Sutoritã Faitã' featuring Shortstuff consists of tight, simple-toned synth arrangements and syncopated beats, making it my stand-out track of this release.

Brackles and Shortstuff have recently launched their own label, Blunted Robots. The first release by Mickey Pearce & Martin Kemp, Brackles' younger brother, perpetuates the ever-growing buzz surrounding this label's artists. Brackles and the rest of the Blunted Robots family aren't searching for the new sound; they've found their own. It's about time more people did the same.

JACK OPUS.



FLOW INC.

CONTROLLED VARIABLES EP.
DUSTEDWAX.ORG

IN A WORLD DOMINATED BY FLYLO-STYLE GLITCHES AND STRANGE RHYTHMIC PATTERNS, NOT MANY OF THE BIG TRIP HOP PRODUCERS ARE MAKING THE OLD SCHOOL, STRAIGHT UP, SAMPLE-BASED STYLE THAT USED TO DOMINATE THE SCENE. UNDER THE RADAR, DOWN UNDER, FLOW INC OFFERS SOME TIME-TESTED SOLUTIONS...

With Bulgarian label Dusted Wax Kingdom as a platform, Flow Inc offers up nine tracks for free download. While this is his first release to date, Flow Inc has delivered an album which not only sounds like the work of a seasoned producer, but one with an impressive sensitivity towards subtle, chilled out ambient trip hop.

The album opens with 'Killuminati', a slow paced number which, if it were not for the slightly cheesy "new world order" sample, would not be out of place on an early piece of RJD2 wax. In fact, many of the tracks do and the release does sometimes crave a little more originality, possibly an interlude or collaboration.

Final track 'One' features a beautiful arrangement of strings and pads. It is soft, caressing and up there with my favourite trip hop tracks. A great debut album from an exciting new producer.

SEAN ADAMS.

REVIEWS.

REVIEWS.



EXPLOSIONS IN THE SKY ARE A FOUR-PIECE INSTRUMENTAL BAND FROM TEXAS THAT PACK A REAL PUNCH. WORKING ON THEIR SIXTH ALBUM AND ABOUT TO EMBARK ON A MINI-TOUR WITH THE FLAMING LIPS, THE BAND HAVE BEEN THRASHING IT OUT FOR TEN YEARS NOW AND SHOW NO SIGN OF RELENTING. WE CHATTED TO DRUMMER CHRIS HRASKY ABOUT THE TEN YEARS PAST AND TEN YEARS TO COME.

WHAT FIRST INSPIRED YOU TO START A BAND?

The simple answer is that we're all huge music lovers and playing music has been something we've loved doing for a long time. Specifically, with Explosions, we really just wanted to do something creative in our free time away from work. We had no grand ambitions about putting out records or going on tour or any of that sort of thing. I think our goals were pretty simple. Write some songs, play some small shows in Austin every once in a while...that's about it. We practised and wrote music all the time in the early days but there was never a goal in mind. It was just something that made us happy.

TEXAS SEEMS TO HAVE A GOOD INDEPENDENT MUSIC SCENE, WHAT WITH AMERICAN ANALOG SET, TRAIL OF DEAD ETC. HOW DID DEVELOPING AS A BAND IN AUSTIN AFFECT THE MUSIC EXPLOSIONS STARTED MAKING?

I'm not sure how much Austin bands affected the music, but Austin bands (Trail of Dead and American Analog Set in particular) certainly helped us on our way. The bass player for AmAnSet was instrumental in getting us in touch with Temporary Residence, our US label, and Trail of Dead took us on tour with them a couple of times in the early days. We owe a lot to both of these bands.

WAS BEING AN INSTRUMENTAL BAND A CONSCIOUS DECISION FROM THE START OR DID ONE OF YOU HAVE A GO AT SINGING FIRST?

It was a conscious decision. We were listening to a lot of Mogwai and Dirty Three at the time we formed the band. Michael, one of the members of the band, is actually a pretty amazing singer and records really amazing pop songs on his own. But with this band we really were into the idea of it being a full collaboration. There is no leader in the group, there is no chief songwriter that sort of guides everyone else.

THE RESCUE IS PERHAPS YOUR MOST EXPERIMENTAL ALBUM YET, WITH EVERYONE SWAPPING INSTRUMENTS AND NEW SOUNDS CREEPING IN. WAS IT REFRESHING TO RECORD EIGHT SONGS IN EIGHT DAYS INSTEAD OF LABOURING FOR MONTHS? ANY SIMILAR PLANS FOR THE FUTURE?

Recording *The Rescue* was a lot of fun. We're working on a lot of new stuff right now and some of it is being written Rescue-style. Not necessarily a song a day or anything like that, but we're just trying out different things and not worrying so much about whether or not it's good enough for an album. We're really trying to amass a lot of new music and then we hope to go back and pick and choose what will make up a record. We've never really worked in that way before.

WITHOUT LYRICS, TRACK NAMES AND ALBUM TITLES TAKE ON A NEW IMPORTANCE. DO YOU PUT A LOT OF WORK INTO MAKING SURE THEY CONVEY THE RIGHT SENTIMENTS?

It's definitely something we care about. But we don't sit down and have meetings about titles or anything. Any one of us will just be going about their normal life - making lunch or mowing the lawn - and titles sometimes just appear in our heads. Most of the time you just get an instant gut feeling whether or not a certain title works with a specific song.

HOW IS THE NEW ALBUM PROGRESSING AND DO YOU HAVE ANY CONCEPTS FOR IT YET?

The new record is coming together, although it will still probably be a while before we have anything ready to release. Don't want to say too much about it but one concept we've been thinking about a lot is a record that sort of has the logic of a dream in the way it moves and changes. That probably doesn't make much sense.

WILL YOU BE PLAYING ANY NEW MATERIAL WHEN YOU COME TO SHEFFIELD NEXT MONTH?

It's unlikely. But you never know.

YOU CURATED ALL TOMORROW'S PARTIES LAST YEAR AND YOU'RE PLAYING AT THE 10TH ANNIVERSARY IN MINEHEAD IN DECEMBER. HOW DID YOU GET INVOLVED WITH ATP AND WHAT ARE YOUR MEMORIES OF THE ONE YOU ORGANISED?

ATP has been involved with the booking of our London shows for several years now and we had played a couple of ATP festivals in the past. We've always gotten along really well with that whole crew. They're an amazing bunch. There are so many memories related to our ATP. It would be hard to choose one that sticks out. However, eating lunch next to J Mascis (of Dinosaur Jr.) was pretty exciting.

YOU ARE BILLED TO PLAY A FEW GIGS WITH THE FLAMING LIPS THIS MONTH. HOW DOES THAT FEEL?

When we formed the band in 1999, the three bands that we named that we dreamt of playing shows with were Fugazi, Radiohead and The Flaming Lips. We played one show with Fugazi back in 2002 and now the tour with the Flaming Lips. Not sure if a Radiohead tour will ever come to pass, but it sure would be nice. Anyway, *The Soft Bulletin* is one of the band's favourite records of all time so this is truly an honor for us. Plus, getting to watch The Flaming Lips every night is going to be pretty thrilling.

YOU CELEBRATED YOUR TENTH BIRTHDAY AS A BAND THIS YEAR. WHERE DO YOU SEE YOURSELVES TEN YEARS FROM NOW?

We've never been good at looking more than a few months into the future. Hopefully we will still be making music together. More importantly, I hope that we're still close friends.

**SAM WALBY
speaking to
EXPLOSIONS IN THE SKY.**



EXPLOSIONS IN THE SKY.

TEXAN FOUR PIECE INSTRUMENTAL BAND TALK TO NT.

PAGE THIRTY-NINE.



THE RUDE SHIPYARD.

89 ABBEYDALE ROAD.
0114 258 963.
THERUDESHIPYARD.COM.

WE'VE BEEN TALKING ABOUT THE RUDE SHIP YARD RATHER A LOT RECENTLY. AS YOU MIGHT IMAGINE, WE HAVE OUR REASONS FOR THIS AND THEY ARE THREE-FOLD.

1. The Rude Ship Yard is a new, independent, ethically-minded business, which in these days of mass closure is something worth celebrating.
2. The Rude Ship Yard is fulfilling to be in. Surrounded by the smell of books, coffee and locally-sourced food, you'll find yourself in a quaint part of the sublime that is Sheffield.
3. The Rude Ship Yard is opening another room upstairs, in which they are asking folks like you to come and do something creative. Be it poetry workshops, acoustic shows, debates, theatre... whatever you can damn well think of.

So based on this trinity of reasons, we'd like to tell you a bit more about the Rude Ship Yard so you go there, spend your monies and leave determined to be a participant, not just a punter.

Found at the mouth of Abbeydale Road as it begins to run into London Road, the Rude Ship Yard places instruments throughout for people to diddle or strum. For us, however, what really sets this place apart is its want of active participants, of creative input, a notion that in reality is a challenge. Will we, the people of Sheffield, make this place a hub of ideas and creativity? Will we make the best of it? Or will we not? I'd like to think we will. Which is why you're reading this.



THE FAMOUS SHEFFIELD SHOP.

475 ECCLESALL RD.

THE FAMOUS SHEFFIELD SHOP IS INDEPENDENT, MADE IN SHEFFIELD AND PROUD OF IT. IT'S A VERITABLE TREASURE CHEST, BRIMMING WITH FANTASTIC COLLECTIONS OF ITEMS MADE IN THE CITY REGION. IF YOU'VE NEVER BEEN, WE'D ADVISE YOU TO POP IN AND HAVE A LOOK.

This jewel of a shop is nestled comfortably between Marco's and Coffee Revolution on Ecclesall Road. Newly refurbished since celebrating its silver anniversary last year, browsing through the offerings it is clear there is something here for everyone, from souvenirs for the casual tourist to antique cutlery and history books for the die-hard aficionado of Sheffield heritage.

Paul and his staff are very helpful and knowledgeable and it's obvious they have a passion for what they do. If you are interested and lucky enough to be in the shop when it's quiet then they will be happy to tell you all about how and when things were made or, more importantly, the person who made them. In these days of automated mass manufacture, it is quite reassuring and charming to see a picture of the craftsman in his workshop above the pieces he has laboured over.

Highlights include the large selection of chef's knives, pewter quaiches, fork bracelets and silver plated teaspoon earrings. There is also a stunning range of sterling silver jewellery and photo frames. They will even organise for specialist engraving or laser etching for that truly memorable gift. Did I mention we love this shop?

Corporation

LIVE & KICKING

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FRI 7TH AUG - £7 ADV - 7PM **

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+ VIATROPHY
+ WITH CHAOS IN HER WAKE

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DAVE McPHERSON

(InMe)
+ EUREKA MACHINES

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+ ZUN ZUN EGUI

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+ CRIMES OF PASSION

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NYAAA

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+ PRETTY RIPPED

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+ BLEAKLOW

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+ JOHN BROWN'S BODY

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SKINDRED

+ SUPPORT

SAT 10TH OCT - £10 ADV - 7PM **

THE LANCASHIRE HOTPOTS

MON 12TH OCT - £8 ADV - 7PM **

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THU 15TH OCT - £14 ADV - 7PM *

DREADZONE

+ SUPPORT

SUN 18TH OCT - £14 ADV - 7PM *

VNV NATION

+ SUPPORT

THU 22ND OCT - £6 ADV - 7PM *

FOREVER NEVER

+ SUPPORT

SAT 24TH OCT - £10 ADV - 7PM **

THE DOGS D'AMOUR

+ SUPPORT

TUE 27TH OCT - £7 ADV - 7PM *

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+ BOANTHROPE

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- 31/10 - YASHIN
- 01/11 - NEVER SAY DIE TOUR
- 02/11 - STREET DOGS
- 06/11 - HOUSE OF LORDS
- 12/11 - EMMURE / CALIBAN
- 13/11 (:SITD:)
- 14/11 - FADERHEAD
- 15/11 - GUN
- 20/11 - GARY NUMAN
- 21/11 - LAHANNYA
- 27/11 - THE CRUXSHADOWS
- 28/11 - CRIMES OF PASSION
- 30/11 - THE ANSWER
- 01/12 - LORDS



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PUBLIC ENEMIES. (2009)

DIR: MICHAEL MANN.

MICHAEL MANN, ARGUABLY THE BEST FILMMAKER WORKING IN HOLLYWOOD, DIRECTING JOHNNY DEPP IN THE GREAT DEPRESSION-SET TRUE STORY OF JOHN DILLINGER AND HOW THE FBI CAME ABOUT IN THE PROCESS OF HUNTING HIM DOWN. HOW CAN SUCH A PROMISING CONCEPT DELIVER SO LITTLE AND SO POORLY?

After all, Mann is known for his painstaking attention to detail and in-depth research of virtually every subject he turns his attention to. Shockingly, this time around not even the sense of a long-gone era is fully realised. While the acting is undoubtedly good, it's always the craftsmanship you ultimately talk about in Mann's films. This is what most lets you down...

There's quite a statement in shooting a period film on digital, but while this was remarkably well incorporated into his urban visions of Collateral and the hugely underrated Miami Vice, now the gritty immediacy of the medium fails to add anything to the material.

The director rekindles his collaboration with cinematographer Dante Spinotti, who helped define the 'Michael Mann look' with such films as Manhunter, The Insider and the absolute masterpiece Heat, but this film proves that digital technology employed in this particular unhinged style is not for everyone.

The hallmark of a Michael Mann film has always been the incredible geographical sense of a location you have in any given scene. In this case, I can only ask again: what went wrong?

HEAT. (1995)

DIR: MICHAEL MANN.

THE OPENING SEQUENCE OF HEAT DELIVERS ONE OF THE MOST EXQUISITE SOUND DESIGNS YOU WILL EVER ENCOUNTER. IT ALSO SIGNALS FOR WHAT'S TO COME IN THE FILM. MORE THAN A FLAWLESSLY-SCRIPTED CRIME SAGA, WHAT YOU ARE ABOUT TO SEE IS A METICULOUSLY CONSTRUCTED FILM BY A DIRECTOR FULLY IN CONTROL OF HIS MATERIAL.

Michael Mann had the chance to remake his own 1989 film LA Takedown and went for it with all the resources the Hollywood machine could provide, delivering perfectly choreographed shoot-outs and action sequences that went beyond what any thrill-seeking spectator could wish for.

It has all the recurring quintessential Mann touches, from the two (male) opposing poles who gravitate towards and eventually learn to respect one another to women's apparent inability to comprehend a man's commitment to a vocation and pursuit of an ideal.

The former is represented by Al Pacino and Robert De Niro's characters - their first on-screen face-to-face scene being a master class of restraint and a moving encounter of two characters who, in a different life, could have been best friends. The latter forms the basis of a hugely misunderstood portrayal of women as perceived by those who label Mann as unable to write good female roles.

As such, this is a film in which a lot of attention and time is given to the troubled personal lives of the various characters, while always remaining epic in tone.

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Green Spirit are Sheffield's no.1 horticultural specialists, purveyors of growing equipment and hydroponic systems. The news, however, is that they have RE-LOCATED to Stanley St, just off the Wicker, due to an overwhelming demand for product and product advice. This means a bigger store, with a private car park and more stock on show - working - in front of you. Their previous abode was a visual place, but this is next level. No lingering queues. The opening day is the Saturday 8th of this month with bubbly and food for welcome customers. The store will be open from 9am-6.15pm so bob on down for a gander, gobble n' glass. The gold stars, for us, are the vastness of product range, the working display gardens allowing you to see your purchase in action. Plus the clear level of skill, knowledge, passion and willing engagement of the staff who work there.

ALT-SHEFF.

ALT-SHEFF.CO.UK.
CONTACT@ALT-SHEFF.CO.UK.

Alt Sheffield helps to publicise DIY alternatives to global capitalism - radical, co-operative, not-for-profit, social and ethical organisations, groups and events with a political focus. That's people who do things for love, not crisp bank notes. We at Now Then think this is pretty much the dog's, as far as how to spend your time goes. We hope you do too. Pay a visit to the website above and keep reading.

The homepage has events day-by-day, while other tabs offer videos and useful local links - Sheffield's alternative yellow pages. It's mainly a listings service to complement independent media like Indymedia and, dare we say, our good little selves. Alt Sheff is voluntarily run, independent, self-funded and not-for-profit. Ideas, comments and events for inclusion are very welcome. Participate.

WOLF & CO.

423 ECCLESALL ROAD.
0114 2684270.

This suave little gents' salon is the most recent to spring up in the highly competitive Eccy Road area and - novelty value aside - is already looking like a cut above the rest. Sorry.

Wolf and Co. is owned by the same bloke that owns another long serving hairdressers and is a move towards the higher end of the grooming market.

It offers the same walk-in quality service, but there is a definite hint of something else. The door and style of the place is frankly immaculate, with a feel of sophistication and good taste that is in perfect keeping with the higher end services they offer, not least their traditional 'hot wet shave'. Also give Simon or Michael a bell and ask about 'The Works'. Classy stuff.

MUNCHYS.

21 CHAPEL WALK.

To be found snuggled at the centre of Chapel Walk, just off Fargate, Munchys is well located for a hungry city centre grab and dash lunch. Make the most of summer lunch times round the Cathedral or Peace Gardens.

It was the first panini-dominated store I ever saw selling halal products, catering to many a new found panini muncher. There are a large variety of toppings, from pesto to chicken tikka, to a personal favourite - the tuna melt. The quality and price are consistent and it's always a popular choice throughout the lunch time period so get down there early!

Not a named chain.

COCOA.

462 ECCLESALL ROAD.
0114 268 5050.
COCOA-SHEFFIELD.CO.UK.

How to describe Cocoa? The words 'enchanted' and 'heaven' immediately spring to mind, but it's really quite a lot more than simply a place to escape from the bleak economic and meteorological climate. It's actually more of an experience.

First impressions are one of a sweet shop that your Gran might've been taken to when she'd been a good girl, with a wide and ornate selection of chocolates and confectionary, all set in antique-looking display cabinets. A good start. Look further and you'll find a cosy, welcoming and charmingly decorated tea room that boasts a comprehensive range of organic teas, coffees and soft drinks, all at prices that don't suffer sudden swelling when the word 'organic' is involved.

It's apparent that immense care has been taken over the menu here, with a description and flavour guide for each item and a 'Cocoa Manifesto', a clear indication of the amount of love and commitment owners Anne and Kate have for what they do. The manifesto includes various agreeable ethos championing quality over quantity, support for small businesses, community events, everyday tea parties and "passionate shop owners who love their jobs and know their products". They even host chocolate tasting evenings, a book club and a knitting club.

Their 'pièce de resistance', though, has to be the Grenada Chocolate Company's dark chocolate bar: a unique and extremely rare bar made in the smallest and most ethical chocolate factory in the world. Cocoa turns five years old this month, so our advice would be for you to find half an hour to stop by for a visit and join the tea party. It won't disappoint.



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